

Music and Musicians

ONCE again there is strong talk of the Tabernacle choir going to the world's fair. In its revived form the matter is being given serious consideration by the First Presidency. While the details are yet undecided, it is in a formative state, it has been decided that in the event of favorable action, the trip shall be undertaken late in the fall, which, as already explained, will preclude the possibility of its participating in the great choral contests. It is also likely that the several concerts will be given in the larger cities along the line of travel, and that "Mormon" music, both compositions and words, will largely predominate, through some standard productions in order that there may be room for intelligent comparison between "Mormon" and other music. Prof. Stephens is under the impression that this can be done without the work of home composers suffering. Meanwhile members of the choir and their friends, will hope for and work for a favorable outcome of the plans for the proposed journey.

Prof. Stephens spent last Sunday in Ogden in the interest of music. During the day he spoke at the Weber stake tabernacle, which was crowded to the utmost. A choir of juvenile singers from the various Sunday schools furnished the vocal music for the occasion, and Prof. Stephens declares that it was surprisingly good. He commended the efforts of the choir, and gave them a kind and encouraging word to say in behalf of Prof. Ballantyne, to whose untiring and systematic training the excellent results are due. Prof. Ballantyne has followed the practice of selecting two thoroughly musically inclined young women from each Sunday school and drilling them along with the choir. Then when all the schools get together, their work in concert is quite easy and remarkably effective. The stake authorities have given such assistance and encouragement in this direction, and Prof. Stephens mildly hints that other stake authorities could get like results by pursuing a similar course.

Friends of Lizzie Thomas Edward are hoping that they will hear her voice in public in the near future. It is well known that she has been attending the Chicago Conservatory of Music for the greater part of the past year, and that she was called home by the death of her father, a fact that prevented her from completing her course this year. However, it is said she has made pronounced improvement and that her instructor, Madame Fox, had hoped to have her enter the contest for the grand prize that is to be awarded to the possessor of the best voice, and one of the school year, only a few weeks hence. Mrs. Edward has been much missed during her absence, particularly from the Tabernacle choir.

A piano recital of unusual interest will be given next Wednesday evening, at the Tabernacle, by Miss Gracia Flinders, a pianist of the highest caliber. Prof. J. J. McClellan, piano, will be assisted at 8:05 sharp, and none will be admitted except upon presentation of a ticket which will be given to the following compositions: "The following compositions will be given: Concerto in E minor (first movement), Chopin; concerto in E flat major, first movement, Beethoven; concerto in G minor (second and third movements), Mendelssohn; concerto in D minor, Mendelssohn; concerto in D minor, Mozart. Assisting the pianist in these numbers will be a string quartet composed of George E. Skelton, first violin; Alfred Masterman, second violin; H. Green, viola; J. P. Olson, cello; Chris. J. Peterson, bass; second piano, by J. J. McClellan. Fred C. Graham, tenor, will sing a number. Among the other numbers to be given will be noted works by such composers as Moscheles, Moszkowski, Paradisi, Liszt, Leschetizky, Schubert, Chopin, No. 10, No. 11, No. 12, and there will be also given the sonata in D major (first movement) Schubert, two pianos; and the sonata C minor (second and third movements) Mozart; two pianos; (second piano part by Grieg). The doors of the theater will open at 7:30 and close at precisely the hour above given.

It is not generally known, but it is nevertheless a fact, that one of the most renowned organists of England, the regular organist of one of the great cathedrals of the British empire, is a member of the "Mormon" faith. Prof. Stephens, who frequently writes to and gets letters from him, declares that he is also a composer of marked ability and that his compositions are real musical gems.

There arrived in Salt Lake yesterday an English singer and teacher of note who has come to call his lot with the musicians of this city. His name is Henry Worthington of London. He reached New York on Monday and was directed to this city and is located temporarily at the W. C. Hotel, a particular friend of Proprietor Mulford. Mr. Worthington is a baritone, and his literature sorts forth that he is a former pupil of Mr. Charles Santley, England's greatest baritone, Shakespeare, the well known voice teacher, and Signor Romoli of Italy. He has as patrons and patronsesses scores of the real aristocracy of England.

Prof. C. D. Schettler is giving instruction at the Sisters' Academy, where he has many pupils. His brother Herman, who has been studying the violin for some three years in the German capital under Professor Krumpholtz, will be home next month. He has made good progress and will be fit to take on his return by many friends with interest. Mrs. C. D. Schettler's children will accompany him back. On his return a trio will be organized, with Mrs. C. D. Schettler as pianist, and C. F. Stacey as violinist.

Concerning Miss Emma Ramsey, who has been in Los Angeles for the past few weeks, the Times has it to say that she is an account of the conference of the "Mormon" Church, just held at that place. An interesting and pleasing feature of each session was the singing of Miss Emma Ramsey, the "Mormon" girl, who has entertained music lovers in almost every important city of the world. Miss Ramsey has a voluminous soprano voice of vibrant quality, rich and full in the lower registers, and pure in the higher. She succeeds in making one feel the soul of her songs. She sings the songs with a fervor that prompts devotion, putting into them a worshipful spirit and emotion that thrills the soul by chance that Miss Ramsey was not being a part of her mission to evangelize, but wherever and whenever her Church calls there and they are her

services cheerfully given. Miss Ramsey is touring the coast in concert and will be heard here several times before she returns to her Utah home.

Regarding the performance of Miss Judith Anderson of Salt Lake City at the big Berlin charity concert mentioned in this department a week ago, the German pianist says: "This young American student of Madame Corelli was heard for the first time in this city, and created a fine impression among the listeners."

The pupils of Mrs. A. D. Melvin and George E. Skelton will give a song



RICHARD C. CLARKE,

A Musical Student Who is About to Leave Salt Lake for the East.

Mr. Clarke, who came here from Newcastle, Pa., for his health, is the possessor of a fine baritone voice, which he has been cultivating under the tuition of Prof. Kent, who thinks his future as a singer is a promising one. He will leave Salt Lake to locate in Akron, O., where he will enter business.

and violin recital next Tuesday evening, in the First Congregational church, when the following will take part: Song, Miss Jeanette Luman, Miss Flossie Holmes, Miss Isabelle Johnson, Miss Lucy Lewis, Miss Kathryn Riddell, Miss Linnie Rutt, Miss Edith Ellerbeck; violin, Miss Lena Hrodenus, Miss Janet Witt, Miss Helen Hartley, Clarence M. Burton, Edward Fitzpatrick, Miss Marjorie Brooks, Miss Romania Hyde. The "Lost Chord" will be sung by Mrs. Melvin, Mrs. Andrews, Mrs. Kelley and Mr. Cook, with Prof. Rodolph at the organ. The accompanists of the evening will be Mrs. L. G. Burton and Miss Hattie Wisdard.

Prof. Schettler says that Berlin is not the place to study voice culture but Paris and Milan are. There is not a Prussian vocal instructor in Berlin; all the teachers are of other nationalities—Dutch, Scandinavian, Austrians, French, Italians, Bavarians, etc. But they all seem to think that in order to make a success, they must teach in Berlin. Prof. Schettler says that but for the superior opportunities to hear fine concert music, he would not pay American students to study in Berlin. He thinks a student can do as well in this country, at second and third centers, as the cause of music is so well established and developed there. Many American students at Berlin are deliberately robbed by their teachers in not giving the instruction supposed to be covered by the fees.

A piano recital will be given in the First Congregational church next Thursday evening, by Miss Gracia Flinders with her advanced pupils, assisted by Miss Aratha Berkhoff. Other participants in the program will be Miss Geneva Ellerbeck, Miss Stella Cohn, Miss Miriam Brooks, Miss Elsie Cohn, Miss Harry Gann, Miss Edna Conter, Miss Watson, Miss Pearl Rothchild.

Miss Mary Oliver Gray leaves in June for Berlin to study the piano under the instruction of one of the great teachers for one year. She will give a farewell recital later in this month, the pupils' recital of last Tuesday evening, was well attended and enjoyed.

Local admirers of the Wagnerian music drama will be pleased to know that Prof. Goldmark was so gratified with his reception in this city, that he proposes to visit Salt Lake next year to lecture again. He told a friend here that he did not like to lecture on "Tannhauser," because the music spoke so clearly for itself, that lecturing on it was superfluous. It is safe to say, however, that the professor need not let any such sentiment as that deter him from lecturing on "Tannhauser" when he comes this way again.

The Tabernacle organ recitals will be resumed next Tuesday afternoon, at 2:30 o'clock.

Held's band will begin its summer work at Liberty park in the afternoon, beginning on the 22nd inst.

There was a well attended musicale last evening in the hall of the Royal Arcanum, under the auspices of the order, and Miss Aratha Berkhoff, William Wells, the Imperial Men's quartet and other talent participated. The evening was much enjoyed.

Bernard Walther, the violinist of the Orpheus Concert company, bought before leaving town, a violin of Jacob Heuser of this city, for \$75. Some of the Salt Lake papers, with customary disregard for the truth, gravely announced that the price for which the instrument sold was \$1,000.

Miss Lillian Oliver will give a piano recital at her studio in the Commercial club building, in which a number of her pupils will appear, during the first week of June.

An eminent English musician and organist named Shakespeare has written to the First Presidency, asking many questions concerning the musical out-

look here. The letter has been referred to Prof. Stephens for reply. The inquiry suggests the fact that Utah's fame as a music center has spread afar.

The Christian string quartet, assisted by Mrs. A. D. Melvin and P. H. Ford (clarinet), will give a concert next Friday evening in the First Presbyterian church. This is the first quartet concert given by a local organization.

It is encouraging to note that the Utah State band proposes to continue, notwithstanding the small audience that attended its recent concert, and feels confident that future performances will so establish the organization with the public that a guarantee of generous support hereafter will be obtained. The band appears on the evening of May 15 at the new Utahna Gardens, when the following program will be presented:

March, "Soldiers and Sweethearts"; Hall Overture, "Oberon"; Weber "The Bell Gavotte"; Watson "Evergreen Waltz"; Beyer "Grand Selection, 'Il Trovatore'"; Verdi "In Old Alabama Barn Dance"; Cruger "The Gondolier"; Powell "March, 'From Ocean to Ocean'"; Strauss "Pizzicato Polka"; Boston "Albion"; Fantasia; Boston "March, 'American Republic'"; Thiele "The band will have 30 men, and will play at the same place on the evening of May 16."

consider your husband a genius." The composer's smile deepened. "Oh, no, Richard is not a genius. He is bigger than the rest of the men who are writing music, but he isn't a genius."

The labors of Theodore Thomas for the cause of music in the United States during the half century will soon be published in an elaborate work. It will be both biographical and historical in character and the product of George P. Upton, whose writings on musical subjects are widely known. The work will probably be issued in two volumes, one dealing with the events of Mr. Thomas' career as a musician and conductor, the other containing the programs from 1855 to the present time under his direction, showing the remarkable growth of popular musical education in this country.

In the death of Antonin Dvorak the musical world lost one of its greatest composers. From 1852 to 1895 he was at the head of the National Conservatory of Music in New York, and the work which he accomplished there was more than that of any other man. A gifted young American composer had the privilege of studying counterpoint and composition with him and finishing his career with the aid of his willing and kindly counsel. Dvorak's interest in

negro and Indian melodies will be remembered, and also the historical controversy that was stirred up when he incorporated some "American" melodies of his own into the "New World" symphony which received its premiere by the New York Philharmonic society under Anton Sedl on Dec. 16, 1893.

Allice Nielsen has made good her ambition to sing in grand opera, for she was one of the stars at Covent Garden last week, and her name has been spoken prominently in London ever since. A peculiar thing is that this triumph should come to Miss Nielsen in the very city that refused to see her at all in comic opera, and practically caused her retirement from that field. Several seasons ago Miss Nielsen, in the height of her success with "The Fortune Teller," took her company over to London and played at the Shaftesbury theatre. It was a losing venture, and, plagued by this failure, Miss Nielsen sketched of comic opera and went to Italy, where she took up her advanced vocal studies. After hard preparatory work there she has returned to London, and in "Don Giovanni" last week was warmly welcomed to the ranks of grand opera. A few days ago Miss Nielsen was an unknown chorus singer in Salt Lake City. She joined the Bostonians, and from that organization was elevated to the position of star soprano under the management of Frank Perley.

Controversy Over the Gregorian Chant

SALT LAKE Catholic and Protestant musicians alike—in fact musicians and singers of every creed, and no creed at all, continue to be interested in and discuss the late papal decree with reference to women vocalists in the churches. Apos of the controversy, the correspondent of the Berlin Tageblatt at Rome comments on the ill favor with which the new pope's order regarding the revival of the Gregorian chant in churches has been received there. Few seemed willing to give up the operatic and other secular tunes that have hitherto delighted them in the churches. "The town musicians, loath to see their scant income still further diminished, the countless music-lovers who went to the churches to hear bright music gratis, the priests, the congregations—in short, everybody protested. And it actually happened that not a few bishops, in view of the threatening attitude of the public, begged permission of the Vatican to postpone the change. Not so in Rome, where on the day of the St. Gregory jubilee the Gregorian Chant was first introduced with a choir including 1,200 to 1,500 boys. The results unfortunately did not meet expectations, and, on the contrary, notwithstanding the excellent training of the singers, the Roman public found the performance of the Missa degli Angeli monotonous and boring, that thousands left the church or St. Peter's before it was over. The Ro-

man newspapers, commenting on this failure, declare that unless the customary church music reformed, if necessary, and made more serious, by restored, the churches will become the resorts of old maids who will slumber to the sounds of the Gregorian Chant."

The strongest thing in the present situation is that the pope's chief adviser and portage is Perosi, who writes church compositions (oratorios) which are as operatic as they could possibly be. Signor Perosi ought to know that music is a progressive art, and that it is as useless to try to make modern congregations go back to the old-style church music as it would be to force the old Italian opera of the seventeenth century Monteverdi on audiences accustomed to the nineteenth century Verdi. The expulsion of women from church choirs is, moreover, a measure greatly to be deplored at a time when so many women are obliged to earn their own living and help support their families. Perhaps, too, there never was a time when the church stood more in need of the aid which the divine art has always rendered to religion. If the Gregorian Chant failed to stir the Romans, under the most favorable conditions, what can be expected of it elsewhere? If operatic music is to be banished from the churches, why not substitute something equally reverent, but infinitely more modern and artistic—the music of Liszt? He is the Palestine the present situation seems to call for.

JULIA MARLOW IN "WHEN KNIGHTHOOD WAS IN FLOWER."



Miss Julia Marlowe, now appearing at the Empire theater in "When Knighthood was in Flower" is scoring an unequalled hit. She is supported by some of the best of the Charles Frohman forces.

FAMOUS FAMILIES OF AMERICAN PLAYERS

THE Theater Magazine for May contains the first of a series of articles to be devoted to "Famous Families of American Players." The opening paper is taken up with the Booths, giving the history of this celebrated theatrical family, from the time of Junius Brutus Booth's historic quarrel with Edmund Kean down to the death of his illustrious son, Edwin, in New York in 1893. The article is profusely illustrated with rare photographs and engravings borrowed from important collections, and they include a very scarce autograph of John Wilkes Booth, the President Lincoln assassin. Other articles in the series will be devoted to the Jeffersons, the Drews, the Hacketts, the Boucaults, etc. In the same issue of the magazine there is an interesting interview with Wilton Lackaye, in which that artistic player explains the psychology of acting, and

another contribution describes the personalities of the three funniest women comedians on the stage. Millicent Munroe continues her amusing letters to actors who have never seen, and there is an account with pictures of the Greek play acted by Greeks in New York recently. The article descriptive of "How Theaters Are Managed" is continued, the second installment dealing with the man who guards the stage door. There is also the second chapter of the "Confessions of a Stage Struck Girl," interesting and amusing pen pictures of the real theatrical life. The pictures include a full-page plate of Clara Morris in "The Two Orphans." In addition to two other pages showing scenes from the famous melodrama, there are also scenes from "The Dictator," "Saucy Sally," Margaret Anglin in "Camille," the "Shepherd King," "Piff, Paff, Poff," and the "Suppression of Sex." The colored cover shows Miss Eleanor Robson in "Merely Mary Ann."

The Great Shakespeare's Last Appearance on Any Stage.

OVER on the east side, in the Grand Street Bialto, in the cafes and other resorts of the Yiddish actor folk, they are telling many stories about the late Sophie Karp, the actress whose funeral a little while ago was the occasion for calling

out the reserves of several police stations, because Jacob Adair feared that there might be a repetition of the Rabbi Joseph riots, says the New York Sun.

Sophie Karp's life and adventures are of great interest, and in the fullness of

time some chronicler may write them up and produce a work that will throw light into that strange little world, the Yiddish stage. And one of the most interesting of the tales told may be repeated here—the tale of Sophie Karp's appearance in a memorable production of "Hamlet" at the Thalia theater, when the audience drowsed in its enthusiasm at the end of the performance and howled "Author! Author!" and would not be appeased until William Shakespeares came upon the stage and bowed with Elizabethan grace.

The audiences at Yiddish theaters are always partial to the writer of the play that makes a hit. Especially is this true of the "patriots," those stage mad young men who form themselves into bands of rascals in the wake of stars and playwrights. They will thunder for their beloved actors during the presentation of the play, but at the end there will arise united clamor for the playwright.

"Hamlet" was produced at the Thalia in the season of 1895. Sophie Karp was the Ophelia, Boris Tomeshevsky was the Hamlet, Sigmond and Dina Katsman, respectively, King and Queen.

The play met with fair success, and in the closing scene the enthusiasm rose to a great pitch. The general slaughter of the lively dueling, the flashing of swords and the sobbing of death cries simply made the patriots crazy. Here was a roughhouse just to their taste. After having left the burden of applause during the earlier parts of the play to others, they now took charge of the occasion.

Their clashing of palms made the air rock. Sophie Karp, Tomeshevsky and the rest were brought out time and again. The manager, stars and the players down to the substitute Ghost were happy and beaming with delight, but beginning to be a little tired of walking upon the stage to bow, when suddenly they were dismayed by a strange cry shouted across the din of the house: "Shakespeare!"

The cry was at once taken up by most of the house. The knowing ones laughed, but the majority of the playgoers, understanding that the writer of the play which had so pleased them was called to take his meed of applause, joined with right good will in the cry of "Author! Author! Shakespeare! Shakespeare!"

Confusion reigned behind the scenes. Well, the managers and the actors knew when an audience of such size demands to see an author, the author must be produced.

Still, here was a case when compliance was out of the question. The manager sent out Sophie Karp once more. The audience gave a round of applause. Then they howled for Shakespeare again.

The manager sent out Boris Tomeshevsky. Hamlet was applauded until the chandelier shook, but the dodge of trying to draw off the attention of the patriots didn't work.

They wanted Shakespeare. They would have nobody else. The king and the queen and the Ghost and the Ghost—what made another hit—the Gravedigger and all the rest of the cast were trotted out.

The patriots grew tired. They began to show an ugly mood. They asked for Shakespeare in a dozen different pronunciations—and they were being to be fished off with Hamlets and Ghosts much longer.

There were hisses and hoots and cat-calls. The patriots were growing decidedly boisterous and outrageous. A few overripe oranges pelted down upon the stage added emphasis to the stormy mood of the house.

The managers—there are a number of such at all Jewish theaters—were tearing their hair in their trouble. They cursed the stupidity of the patriots. Explanations were useless, they knew at this time. A manager who went before the curtain and tried to tell the patriots that Shakespeare had been dead a few hundred years, when his picture was on the posters for all to see, would have run a very strong chance of being mobbed.

A humble hero saved the day, a stage hand rescued the stars. He suggested his idea.

It was enthusiastically received. And while the audience was still thundering before the curtain a strange scene was going on behind.

A dinky little black beard was stuck on the stage hand's clean-shaven chin. A little up-turned mustache was added. Around his neck they placed a piece of linen to do duty for the bard's collar, as pictured on the posters, and thus continued he stepped in front of the curtain.

Wow! How they howled! Shake-

speare at last! Time and again the brought back the bowing bard. They tried to get a speech out of him but he declined that honor, and after exhausting their enthusiasm, and after enjoying their triumph over the managers the audience dispersed.

No doubt they had thought the managers would not produce the author because of some quarrel, or because they did not want to flatter his vanity. A flattered playwright's price goes up on the Broadway as well as on Broadway.

The determination of the patriots to see the author of a play that pleased them has often resulted strangely, and brought about queer catastrophes. Jacob Gordin was for a long time at odds with a manager of a theater who had a play of his. The play was put on the boards as well as on Broadway.

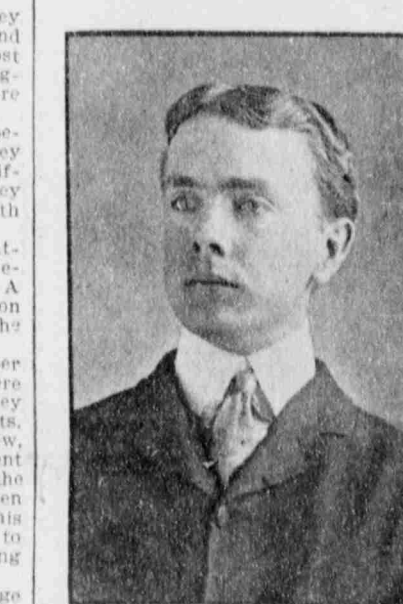
The audience howled for Gordin, and worked themselves into a fury when he came on the stage. And at last, then in a cafe on Grand street with friends. A messenger dispatched to fetch him came back in haste, and implored him to come and show himself to the audience.

Gordin refused point-blank. The messenger returned. Another came with same result.

Finally, the star came imploring the dramatist to save them all. Gordin still shook his head. And at last the haughty manager arrived and humbled himself before the writer, and Gordin went and showed himself and when the patriots were happy from the theater they had seemed bent on wrecking a few minutes before.



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